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~~TX 1969~~

by

Robert Holmes

EPISODE THREE

AND FOUR

OPENING TITLES ON FILM

eps 3+4

'AAA'

FADE OUT

FADE IN:

SET UP: B

MUSIC 21  
'Factory'

- |    |                           |    |   |
|----|---------------------------|----|---|
| 1. | 1 B                       | I. | INT. FACTORY CENTRE. DAY.   |
|    | DEEP SHOT RANSOME f/g     |    |   |
|    | AUTONS b/g                |    |   |
|    | (Repeat of Shot 109/Ep.2) |    | (REPRISE OF THE LAST MOMENT OF PART TWO FROM THE POINT WHERE RANSOME INSPECTS THE AUTONS AND THEN WALKS OUT OF FRAME. ONE OF THE AUTONS TURNS ITS HEAD, WATCHING HIM, THEN BEGINS SILENTLY TO FOLLOW. |
|    | SEE AUTON begin to move   |    |   |
| 2. | 2                         |    |   |
|    | CU RANSOME                |    | RANSOME TURNS, AS IF WARNED BY SOME INSTINCT, SEES THE AUTON A DOZEN FEET AWAY, PADDING TOWARDS HIM.  |
| 3. | 1 Cont'd                  |    |   |
|    | M2-S RANSOME f/g          |    | RANSOME IS FROZEN WITH SHOCK. THE AUTON COMES TO A HALT, A HALF, A YARD OR TWO AWAY.  |
|    | AUTON b/g                 |    | WITH A QUICK TWIST, IT UNHOOKS ITS LEFT HAND./  |
| 4. | 3                         |    |   |
|    | CU HAND                   |    | THE WRIST SOCKET IS AN OPEN ENDED TUBE WHICH IT RAISES AND POINTS AT RANSOME./ THE MENACE IN ITS GESTURE IS UNMISTAKABLE.   |
| 5. | 2 Cont'd                  |    |   |
|    | CU RANSOME                |    |   |

- |    |   |  |  |
|----|---|--|--|
| 6. | 1 Cont'd<br>M2-S RANSOME/AUTON<br>RANSOME still<br>transfixed | RANSOME FLINGS HIMSELF<br>TO ONE SIDE. AN ENERGY<br>BOLT FLASHES FROM THE<br>AUTON'S WRIST TUBE AND<br>KNOCKS A PERFECTLY<br>ROUND PLATE-SIZED HOLE<br>IN A STEEL DOOR.  | MUSIC 22<br>Radiophonic<br>Factory theme |
| 7. | 4.<br>CU HOLE   |  |  |
| 8. | 1 Cont'd<br>M2-S<br><br>RANSOME RUNS &<br>OOS L. to R.        | RANSOME RUNS. THE<br>AUTON SWINGS TO FIRE<br>AGAIN. RANSOME DIVES<br>BEHIND THE COFFIN<br>STRUCTURE. THE AUTON<br>HOLDS ITS FIRE. IT<br>MOVES SWIFTLY AFTER<br>RANSOME. HE DODGES<br>ROUND THE COFFIN AND<br>RACES BACK THE WAY HE<br>CAME. THE AUTON IN<br>PURSUIT, UNABLE AS YET<br>TO GET ANOTHER CHANCE<br>FOR A CLEAR SHOT.<br>RANSOME NIPS THROUGH<br>THE DOOR BY WHICH HE<br>ENTERED) |  |

TELECINE I:

Int. Plastics Factory.  
Day.

RANSOME runs in and  
makes for the door  
through which he  
entered the factory.  
The AUTON comes in  
behind him.

RANSOME realises he  
won't get through the  
door before the AUTON  
fires and drops down  
behind the machinery.  
The AUTON starts to  
advance along the row.  
Suddenly it stops and  
turns, looking towards  
the far door. It steps  
back into a space between  
some machinery.

NEW ANGLE:

The door at the far  
end opens. SCOBIE,  
CHANNING and HIBBER  
enter. We see CHANNING'S  
eyes scan the room.



MUSIC  
Cont'd

HIBBERT: This way General.....

SCOBIE: Seems awfully deserted.

HIBBERT: We're turning over to automation General. It means we can keep staff down to a minimum.

SCOBIE: Splendid! Don't get machines going on strike, eh?

(HIBBERT SMILES SOLIDLY AT SCOBIE'S LITTLE JOKE, AND THEY MOVE ON).

NEW ANGLE:

RANSOME crouched behind machinery. He risks a glance over the top. The THREE MEN are strolling down the central aisle, their backs to him. HIBBERT and SCOBIE are still chatting.

CHANNING is a pace or two behind. RANSOME dodges round machinery, making for his exit. RANSOME gets to the door which leads outside but he is in full view of the AUTON. It remains concealed but its wrist tube comes up threateningly, as though by instinct.

NEW ANGLE:

CHANNING spins round, directing a burning stare in the direction of the hidden AUTON.

NEW ANGLE:

We see the AUTON's arm fall again. RANSOME is in the window, about to lower himself outside the factory. He looks back. CHANNING is watching him, face impassive. RANSOME drops out of sight.

CHANNING joins HIBBERT and SCOBIE at the door. SCOBIE holds out his hand.

HIBBERT: Your car is waiting for you General.

SCOBIE: Well, goodbye, Mr. Channing. I hope the replica turns out well. Been a most interesting afternoon.

CHANNING hesitates almost imperceptibly. He keeps his hands behind him.

CHANNING: Goodbye, sir.

HIBBERT takes the General's hand with smooth affability.

HIBBERT: It was very good of you to come down here, General. I know how busy you must be.

SCOBIE: My pleasure gentlemen.

SCOBIE has opened the door. He glances out.

SCOBIE: (HE STARTS TO LEAVE, THEN STOPS) Oh, by the way - is there any chance of seeing the model you're making of me, before it's sent to the London waxworks?

CHANNING: Oh, yes, we'll arrange that.

Ext. Woodland. Day.

BARBONE crawls through the hole he cut in the chain-link fence. His clothes are dishevelled and his face is set in a mask of panic. It is apparent that he feels he is running for his life. He looks round for signs of pursuit before racing off through the trees.

END REEL ONE 1.

MUSIC 23  
Restate M 22

SET UP: B, C

M23 cont'd

9. 1 B 2. INT. FACTORY CENTRE. DAY.  
M2-S CHANNING/  
HIBBERT with sensor

(CHANNING IS LOOKING  
AT THE ELECTRIC  
SENSOR. HIBBERT IS  
WITH HIM)

HIBBERT: How do you know it was  
Ransome?

CHANNING: I saw him. And he was  
detected.

(HE PRESSES A BUTTON  
ON THE SENSOR AND  
THE SCREEN SHOWS A  
BRIGHT COBWEB PATTERN)

10. 2  
BRAINPRINT with That is his brainprint.  
part of CHANNING'S ARM

11. 1 Cont'd  
M2-S A/B HIBBERT: What will you do?  
CRAB L. to HOLD  
DEEP 2-S as  
HIBBERT MOVES FWD CHANNING: Send an auton.

HIBBERT: But it will kill him...  
You can't Channing...

(CHANNING APPROACHES  
HIBBERT WHO IS  
OBVIOUSLY DISTRESSED)

12. 3 B  
CU CHANNING CHANNING: It is necessary Hibbert.  
He saw the Security area - all  
this...Think - and you will see that  
it is necessary.

(HIBBERT BECOMES CALM  
AS CHANNING EXERTS HIS  
CONTROL)

13. 4 C  
CU HIBBERT HIBBERT: Yes...necessary. How  
will it find him?



14.

CG

- 5 -

1 Cont'd

M2-S A/B

SEE AUTON IN for 3-S

(CHANNING TURNS TO  
THE DOOR. AS IF IN  
RESPONSE TO A SUMMONS  
AN AUTON ENTERS AND  
STALKS FORWARD.  
THIS IS A 'HUMANISED'  
AUTON OF THE KIND  
SEEN IN THE WOODS)

MUSIC 24

TELECINE 2:

Ext. Woodland. Day.

A UNIT SENTRY looks  
round. RANSOME is  
stumbling from the  
trees, reeling along in  
the last stages of  
exhaustion. He sees  
the Sentry and points  
warningly behind him.  
He totters a few more  
steps and collapses  
almost at the Sentry's  
feet.

END TELECINE 2:

SHOTS 15-19  
AS DIRECTED

15.

3. INT. COTTAGE. DAY.

(SEELEY IS STRAIGHTENING  
HIS RABBIT SNARES. HE  
TURNS AS MEG ENTERS,  
TAKING OFF HER HAT  
AND COAT)

MEG: Just seen more of them  
soldiers coming through the village.

SEELEY: Still looking for them  
thunderballs, I bet.

MEG: They're saying they found  
one. That's how the poor young  
fellow got killed.

(SHE PUTS HER CLOTHES  
IN A CUPBOARD AND  
STOPS TO TIDY HER  
HAIR IN FRONT OF  
A MIRROR)

- 5 -

SEELEY: Killed? Who got killed?

MEG: The soldier who was driving. They reckon his neck was broke clean through.

SEELEY: Accident was it then?

MEG: According to the army.

SEELEY: Well then...

MEG: Drove right off the road he did...something must have made him do that.

(SHE HEADS FOR THE DOOR)

SEELEY: I never known a woman as fanciful as you, Meg.

MEG: What do you think all them soldiers are doing here then, eh? Constable Wilkes said that boy's face was terrible to look at. He said something must have frightened him dreadful afore he died.

(SHE GOES OUT. SEELEY IS WORRIED. HE LOOKS AT THE TRUNK UNEASILY)

SET UP: A

20. 1 A 4. INT. ARMY TENT. DAY.  
I/A M3-S MUNRO/  
RANSOME/SGT.

TIGHTEN to  
C2-S MUNRO/RANSOME

(RANSOME IS SITTING ON A PACKING CASE. HIS FACE IS VACANT. MUNRO AND A SERGEANT ARE WITH HIM. THERE IS A R/T SET AGAINST ONE FLANK OF THE TENT.

MUNRO HAS A CHAIR AND  
A TRESTLE TABLE)

SERGEANT: He looks scared stiff,  
sir.

MUNRO: Shock.

(HE TAKES A THERMOS  
CAP OF TEA AND TRIES  
TO MAKE RANSOME DRINK  
SOME OF IT)

This'll make you feel better.  
Come on, try to drink some...

(RANSOME COUGHS ON  
THE DRINK. SPITTLE  
RUNS DOWN HIS CHIN.  
HE MAKES NO ATTEMPT  
TO WIPE IT AWAY)

RANSOME: No face...

MUNRO: What.

RANSOME: Men - creatures...Made in  
the factory...No face at all...

MUNRO: Now steady on. You're all  
right now.

RANSOME: It was a thing...It  
took it's hand off...just pulled  
it off. Horrible!

END CU RANSOME

(HE BURIES HIS FACE)

21.

2

CU MUNRO

MUNRO: I want this man sent to  
HQ Sergeant, Right away.



22. 1 5. INT. UNIT LAB. DAY.

ON EQUIPMENT  
TILT UP & PULL OUT  
for CM2-S LIZ/WHO

(IT IS NOW SOME TIME  
LATER. LIZ AND THE  
DOCTOR ARE FIDDLING  
ABOUT WITH SOME EQUIP-  
MENT, AND ONE OF THE  
PIECES OF 'METEORITE')

LIZ: Are you getting a reading?

DOCTOR WHO: No.

(LIZ THROWS UP HER HANDS  
IN RESIGNATION)

LIZ: Well, that's it! I can't  
think of anything else we can try.

CRAB L. as LIZ  
MOVES R. to HOLD  
2-S LIZ/WHO

DOCTOR WHO: Never mind, my dear.  
We've done our best.

SEE TARDIS b/g

LIZ: I can't understand it. We've  
tried a dozen different methods of  
analysis and haven't identified a  
single element.

DOCTOR WHO: What results can you  
expect with the primitive equipment?

LIZ: Primitive? We've got lasers,  
Spectographs, micron probes -

23. 2 /2 CAM SET UP/  
CU WHO

DOCTOR WHO: Yes./ Now what we  
really need is a lateral molecular  
rectifier.

24. 3 /2 CAM SET UP/  
CU LIZ

LIZ: What on earth's that?

25. 2 Cont'd  
CU WHO

DOCTOR WHO: Not on earth, unfortuna-  
tely...I think I have one in the  
Tardis.

26. 1 Cont'd  
2-S LIZ/WHO

LIZ: In there?

27. 2 Cont'd  
CU WHO DOCTOR WHO: Yes, I'm sure I remember using one some time in the past. / Or was it the future?
28. 3 Cont'd  
CU LIZ LIZ: You really do have scientific equipment Doctor?
29. 2 Cont'd  
CU WHO DOCTOR WHO: My dear Liz, I have an entire laboratory.
30. 3 Cont'd  
CU LIZ LIZ: (SURE HE'S KIDDING) Yes - yes, I'm sure you have...
31. 2 Cont'd  
CU WHO DOCTOR WHO: No, no, it's true. You think that the Tardis isn't big enough but that's only because you're looking at it simply as a police box.
32. 1 Cont'd  
2-S LIZ/WHO LIZ: Well, it is only a police box.
33. 2 Cont'd  
CU WHO DOCTOR WHO: Not once you're inside. / You see the Tardis is dimensionally transcendental.
34. 3 Cont'd  
CU LIZ LIZ: Oh, Isee!
35. 2 Cont'd  
CU WHO (SHE STILL THINKS IT IS A JOKE)
- DOCTOR WHO: It would take an awfully long time to explain, I'm afraid. The important thing is to get this material analysed.
36. 1 Cont'd  
2-S LIZ/WHO LIZ: And you could do that with your equipment?  
WHO moves U/S & R.  
twds tardis.  
DEEP 2-S DOCTOR WHO: Child's play. But Lethbridge - Stewart won't let me have the key to get inside, unfortunately.
- LIZ: Well, I suppose it is your property ...

CW

-- 11 --

TIGHTEN AS  
WHO FWD.

DOCTOR WHO: (CASUALLY) Of course  
you might be able to persuade  
him to part with it!...

(HE LOOKS HOPEFULLY  
AT LIZ)

SET UP: A, B

37. 1 A                      6. INT. ARMY TENT. DAY.  
    L/A MLS MUNRO

(MUNRO ON TEL TELEPHONE)

MUNRO: We've drawn a very tight  
cordon round the area, so if anybody  
has taken it they're not going to  
get far... Right sir, I will.

(on to page 12)

- 11 -



(SEELEY ENTERS THE  
TENT, PROPELLED  
BY THE SERGEANT'S  
STRONG ARM)

38. 2 B  
M2-S SERGEANT/SEELEY at tent entrance.  
PAN THEM R. SERGEANT: Civilian here, sir.  
Wants to know how much reward  
for finding a thunderball!
39. 1 Cont'd  
L/A MLS MUNRO MUNRO: What's your name?  
PAN HIM R. for 3-S  
with SERG & SEELEY  
INTO SHOT L. SEELEY: Seeley sir. Sam Seeley.  
  
END 3-S round desk  
SERG./MUNRO/SEELEY (HE TAKES HIS CAP  
OFF, FIDDLING WITH  
IT SELF-CONSCIOUSLY)
- MUNRO: Where do you live Mr.  
Seeley?
40. 3 /2 CAM SET UP/  
MCU SEELEY SEELEY: Local, sir. Brook  
Cottage.
41. 4 /2 CAM SET UP/  
MCU MUNRO MUNRO: All right, so, you've got  
something to tell us about these  
meterorites?
42. 3 Cont'd  
MCU SEELEY SEELEY: Me, sir?
43. 4 Cont'd  
MCU MUNRO MUNRO: You asked if there is a  
reward for finding one.
44. 3 Cont'd  
MCU SEELEY SEELEY: Ah, that's right.
45. 4 Cont'd  
MCU MUNRO MUNRO: So you know where to find  
one?
46. 3 Cont'd  
MCU SEELEY SEELEY: I never said that sir.
47. 4 Cont'd  
MCU MUNRO MUNRO: Then why are you interested  
in a reward?
48. 3 Cont'd  
MCU SEELEY SEELEY: Well ... well, in case I  
might happen across one like.
49. 5  
MCU SERGEANT MUNRO: Did you see any of them
50. 6 land?/ Mr. Seeley, I want the  
M3-S SERG/MUNRO/SEELEY truth.  
HOLD MUNRO'S RISE

PAN R. WITH HIM  
& TIGHTEN to CM2-S  
SEELEY/MUNRO

SEELEY: No sir, not me.

MUNRO: You know we did find a meteorite? Just one?

SEELEY: I might have heard something.....in the village.

MUNRO: It was stolen - and one of my men was killed.

51. 7  
CU SEELEY

SEELEY: I don't know nothing about that sir.....honest...

MUNRO: Now you turn up asking for a reward.

52. 6 Cont'd  
M2-S SEELEY/MUNRO

SEELEY: Look, I'll be on the way now sir. I shouldn't have bothered you.....you being so busy...

PAN SEELEY L. to  
SERGEANT barring the way

53. 8  
CU MUNRO

MUNRO: I'm sorry Mr. Seeley, you're staying right here till you tell me what you know.

(S. SEELEY TO D. MUNRO  
RE: MURDER. SEELEY ASKING  
FOR REWARD PAY).

54. 1 (DOLLY)  
ON SENSOR.  
ELEVATE & TRACK OUT  
for CM2-S HIBBERT/  
CHANNING

7. INT. FACTORY OFFICE. DAY.

(CHANNING IS LOOKING AT THE  
SENSOR DEVICE. IT IS BLACK)  
HE FLICKS SWITCH.)

CHANNING: The Autons have lost  
ransome. He is beyond their range.  
(TURNS AWAY & TO CAM)

55. 2  
CU CHANNING

HIBBERT: Suppose he goes to UNIT?  
(TURNS)

CHANNING: Do you think they will believe him?

56. 1 Cont'd  
CM2-S HIBBERT/CHANNING

HIBBERT: They might come here -

57. 2 Cont'd  
CU CHANNING

CHANNING: Then you will deal with them. Soon it will be time for the final phase of the plan.

58. 1 Cont'd  
CM2-S HIBBERT/CHANNING  
LET CHANNING GO R.  
PAN HIBBERT R. to  
CHANNING  
END 2-S

HIBBERT: But there's still one energy unit missing....

CHANNING: The swarm leader. We will find it.

HIBBERT: What about Ransome?  
Is he safe now?

CHANNING: Unless he returns  
to the area. If he does, the  
Autons will track him down and  
destroy him.

SET UP: A.D

59. 1 A (DOLLY) 8. INT. UNIT LAB. ANTE ROOM. DAY.  
M2-S RANSOME/BRIG

(RANSOME SITS ACROSS  
THE DESK FROM  
LETHBRIDGE STEWART.  
HE IS SOMEWHAT  
RECOVERED. THE  
BRIGADIER IS IDLY  
PLAYING WITH THE  
TARDIS KEY)

BRIG: You're sure it wasn't a man  
with a stocking mask over his  
face?

RANSOME: No ... no, the face was  
smooth, shiny. It was plastic,  
made in the factory.

BRIG: Why do you say that?

PAN R. WITH BRIG  
FIND LIZ for 2-S  
BRIG/LIZ

RANSOME: Just before this - thing  
came after me, I passed a whole  
line of them. They were all  
exactly the same.

(LETHBRIDGE STEWART  
GETS UP, MOVING  
THOUGHTFULLY ROUND  
HIS DESK. HE DROPS  
THE KEY ON HIS BLOTTER.

LIZ ENTERS)

BRIG: It's quite a story, Mr.  
Ransome! (HE SEES LIZ BEHIND HIM)  
Yes?



LIZ: Can I have a word with you, Brigadier?

BRIG: Not just now. I'm busy.

LIZ: This is rather important. You see the Doctor thinks ...

BRIG: Miss Shaw, your work in the laboratory is only one part of a big exercise. You'll have to be patient.

CRAB L. TO FIND  
RANSOME AS BRIG SITS

(HE TURNS BACK  
TO RANSOME)

HOLD 3-S RANSOME/  
BRIG/LIZ

Now you say this - um - creature was armed?

RANSOME: It took off its hand and there was a sort of tube - its whole arm appeared to be hollow.

60.

2

CU KEY

(LIZ IS LOOKING AT  
THE KEY ON THE  
BRIGADIER'S BLOTTER)

61.

3

CU LIZ

You should see the hole it blasted in the door!

62.

1

Cont'd

3-S RANSOME/BRIG/  
LIZ

(LIZ PICKS UP THE  
KEY AND MOVES QUIETLY  
OFF)

LIZ EXITS

BRIG: There was an explosion?

RANSOME: I suppose so. Not loud. It was more the sort of woosh that a rocket makes.

BRIG: And this didn't attract anybody's attention?

63.

4

D

CM2-S RANSOME/BRIG.

BRIG. RISES &  
X's OOF R.

RANSOME: I didn't see a living soul in that part of the factory. They seem to have sacked all the workers. It's completely automated now.

(THE BRIGADIER RETURNS  
TO HIS SEAT)

BRIG: How long were you away  
in America, Mr. Ransome?

RANSOME: Six months.

64. 1 Cont'd

BRIG SITS INTO  
2-S WITH RANSOME

BRIG: None of this was in  
evidence before you left? New  
production lines, changing over  
to automation, not steps that  
occur overnight, are they?

RANSOME: I agree with you, sir;  
but it's happened.

(THE BRIGADIER STARES  
AT HIS BLOTTER)

BRIG: The key ...

(HE LOOKS FOR IT, THEN  
LOOKS THOUGHTFULLY  
AT THE LAB DOOR)

SET UP: G, B

65. 1 G

TIGHT ON KEY  
TRACK OUT  
WHO & LIZ follow  
cam to tardis.

9. INT. UNIT LAB. STUDIO. DAY.

(THE DOCTOR IS HOLDING  
THE KEY)

DOCTOR WHO: I'm surprised he let  
you have it.

LIZ: He didn't.

DOCTOR WHO: You took it!

LIZ: Borrowed it.

DOCTOR WHO: Oh, dear.

LIZ: What's the matter?

DOCTOR WHO: I'm afraid he's going to be very cross with you.

LIZ: Well if you're quick he might not even miss it.

WHO INTO TARDIS

BRIG. ENTERS SHOT b/g  
& COMES TO f/g

(HE SLIDES THE KEY  
INTO THE TARDIS'S  
LOCK. THE DOOR OPENS)

It didn't turn when the  
Brigadier tried to open it.

DOCTOR WHO: The lock has a  
metabolism detector.

(HE STEPS INTO THE  
TARDIS. THE DOOR  
CLOSES. THE  
BRIGADIER BURSTS IN)

BRIG: The key! Where -

(HE LOOKS AT THE  
TARDIS)

You've let him take it!

LIZ: He needs some equipment.

BRIG: Equipment? You little  
idiot - he's tricked you. We  
shan't see him again now.

LIZ: What do you mean?

(THE TARDIS TRANSFER NOISE  
STARTS)

BRIG: There you are! He's going.



- (THE TARDIS TRANSFER NOISE GRINDS DOWN AND STOPS WITH A MOAN. A BEAT. THE DOOR OPENS. A CLOUD OF SMOKE EMERGES BILLOWS OUT. THE DOCTOR EMERGES FROM IT, COUGHING AND CHOKING. HE SHUTS THE DOOR AND WAVES HIS HANDKERCHIEF AT THE FUMES. HE SPOTS THE BRIGADIER AND SMILES SHEEPISHLY)
66. 2 B  
MLS TARDIS with  
BRIG/LIZ  
WHO OUT & FWD
67. 3  
CU WHO DOCTOR WHO: I was just testing,  
I wanted to see if the controls...
68. 4  
3-S BRIG/LIZ/WHO LIZ: Doctor - you tricked me!
69. 3 Cont'd  
CU WHO DOCTOR WHO: The temptation was  
very strong! It's just that I  
do hate the thought of being  
tied to one time and one planet.  
I'm sorry, my dear. I won't  
do it again.
70. 4 Cont'd  
3-S A/B BRIG: You won't. Give me the  
key, Doctor.
- DOCTOR WHO: Must I? The Tardis  
no longer works, as you saw.
- BRIG: Well - if you give your  
word not to try to escape again?
71. 3 Cont'd  
CU WHO DOCTOR WHO: I couldn't escape  
now anyway! They've trapped me  
here!
72. 4 Cont'd  
3-S A/B LIZ: Who have?
73. 5 B  
M3-S BRIG/LIZ/WHO DOCTOR WHO: That despicable,  
underhanded lot! They've changed  
the dematerialisation code.
- HOLD WHO RISE  
HE COMES TO f/g
- (HE LOOKS AT THEIR  
UNCOMPREHENDING FACES)

Oh, it doesn't matter! You wouldn't  
understand, anyway.

BRIG: There's a great deal that I don't understand. But one thing I did understand was that you promised your help.

DOCTOR WHO: I've tried to help but there's nothing more I can do.

(HE INDICATES THE FRAGMENTS  
OF THE ENERGY UNIT)

I need more to go on - more evidence.

BRIG: I think I may be able to find some for you...

DOCTOR WHO: Oh?

BRIG: Come in love.

(AS THEY EXIT)

SHOTS 74 - 78  
AS DIRECTED

74. \_\_\_\_\_ 10. INT. COTTAGE STUDIO. DAY.

(MEG PULLS THE TRUNK  
OUT. SHE LIFTS IT,  
FEELING THE WEIGHT.  
THEN SHE SMILES  
TRIUMPHANTLY: THERE  
IS SOMETHING IN THERE.

SHE TRIES TO OPEN IT  
BUT IT IS PADLOCKED.  
HER CURIOSITY HAS GOT  
THE BETTER OF HER.  
SHE LOOKS ROUND THE ROOM  
TRYING TO DECIDE ON A  
LIKELY HIDING PLACE FOR  
THE PADLOCK KEY. SHE LOOKS  
IN A COUPLE OF ODD POTS,  
THEN PICKS A BRASS CANDLE-  
STICK OFF THE SHELF.

SHE TURNS IT UPSIDE  
DOWN AND THE KEY DROPS  
INTO HER HAND. SHE  
SMILES AND RETURNS  
TO THE TRUNK, STANDS  
LOOKING AT IT)

SET UP: C. F. G

79. 1 C 11. INT. UNIT H.Q. STUDIO. DAY.  
4-S O/S WHO LOF.  
RANSOME/BRIG/LIZ

(RANSOME, THE BRIGADIER,  
LIZ AND DOCTOR WHO)

BRIG: What made you go back to  
the factory?

80. 2 F  
3-S WHO/RANSOME/BRIG

RANSOME: I wanted to try to talk  
to George on his own. And I  
wanted a look at that security  
area...

BRIG: You think he's afraid of  
something?

RANSOME: I don't know. But the  
other man who came in...

BRIG: Did you find out who this  
other chap was?

81. 3 F  
CU RANSOME

RANSOME: Yes - his name's  
Channing. He seemed to have some  
sort of mental hold over George,  
almost as if he was hypnotized.

82. 4 G  
MS WHO  
PAN HIM R. for 4-S  
RANSOME/WHO/BRIG/LIZ

DOCTOR WHO: Brigadier, I think  
we should pay a visit to this  
plastics factory...

(THE BRIGADIER TAPS  
A FILE OF PAPERS)



BRIG: I've already run a check on them.

LIZ: Anything interesting?

BRIG: For a small, automated factory, they've been ordering a tremendous amount of raw material...

(DOCTOR WHO TAPS  
THE WALL MAP)

83. 5  
CU WALL MAP

DOCTOR WHO: They're also right in the centre of the area where the meteorites landed.

84. 1 12. INT. ARMY TENT. STUDIO DAY.  
CU SEELEY

(SEELEY IS BEING  
QUESTIONED BY MUNRO)

85. 2  
CM2-S MUNRO/SEELEY

SEELEY: If I don't get home soon I'm going to be in terrible trouble with the missus.  
Let me go, sir. (MAKING TO RISE.  
HE IS RESTRAINED BY SGT'S HAND ON SHOULDER.)  
MUNRO: Don't worry about your wife, Mr. Seeley. We'll let her know where you are. Now, about the meteorites...

SEELEY: Look, sir, it's a mistake. I've never found nothing.

(SEELEY CAN'T MEET THE  
CAPTAIN'S STARE. HE  
SHUFFLES UNEASILY AND  
LOOKS DOWN AT THE GROUND)

MUNRO: If you tell us where  
it is, you can go home.

86. 1 Cont'd  
CU SEELEY

SEELEY: It's worth a bit of  
money, I reckon.

87. 3  
3-S MUNRO/SEELEY/SGT.

(MUNRO SHOOTS A  
TRIUMPHANT LOOK  
AT THE SERGEANT)

MUNRO: So you do know where  
there is one?

SEELEY: I might.

MUNRO: Seeley, I'm not going to  
bargain with you. You tell me  
everything you know, and tell me  
quick!

88. 13. INT. COTTAGE. STUDIO DAY.

AS DIRECTED

(MEG OPENS THE TRUNK.  
SHE REMOVES THE SACKING  
FROM ROUND THE ENERGY  
UNIT. IMMEDIATELY IT STARTS  
TO FLASH. SHE SHRINKS BACK,  
STARING IN ALARM)

MUSIC 25  
Rpt. M17  
'Meteorite'

TELECINE: 3.

Woodland. Day.

An Autcn is standing  
motionless. It comes to  
life, begins to move  
through the woods...

END TELECINE 3.

M 25 cont'd

89. 1 14. INT. FACTORY CENTRE. STUDIO DAY.  
CS SENSOR

(A SMALL LIGHT OVER A  
GAUGE IS PULSING WITH  
THE SAME REGULAR BEAT  
AS THE ENERGY UNIT.

THE NEEDLE ON THE GAUGE  
SWINGS ROUND. CHANNING  
AND HIBBERT ARE WATCHING  
IT.)

CHANNING: It's less than two  
miles away.

90. 2  
CM2-S CHANNING/  
HIBBERT

HIBBERT: Aren't you going to  
arrange to collect it.

CHANNING: That is being done.

HIBBERT: Suppose it stops  
signalling again?

ZOOM/TRACK IN to  
VERY TIGHT CU

CHANNING: We are nearly there...  
Through the trees...  
(WE MOVE IN ON HIS EYES)  
across the road... The swarm  
leader is held in that small  
building...

TELECLINE: 4.

Film. Cottage Garden. Day.

A small thatched cottage  
beside a woodland road.

We pan fast to a copse of  
trees and then zoom in  
towards them.



NEW ANGLE:

M 25 cont'd

Woodland. Day.

The Auton among the trees. It comes straight up to camera, blacking shot as we:

END TELECINE: 4.

91. 1 CU MUNRO 15. INT. ARMY TENT. STUDIO. DAY.

(MUNRO IS STARING  
AT SEELEY)

MUNRO: In a trunk?

92. 2 CU SEELEY SEELEY: I couldn't think of no other place to hide it.

93. 1 Cont'd CU MUNRO MUNRO: Don't you realise these things might be dangerous?

94. 3 3-S MUNRO/SGT/SEELEY (HE TURNS AT THE SOUND OF A CAR STOPPING OUTSIDE. DOORS SLAM. MOMENTS LATER THE BRIGADIER WALKS IN WITH LIZ, RANSOME AND DOCTOR WHO. MUNRO SALUTES)

95. 4 3-S LIZ/WHO/BRIG.  
PAN THEM R. TO  
5-S WITH MUNRO/SEELEY MUNRO: This man, sir. He has one of the meteorites in his possession.

BRIG: Where is it?

MUNRO: At his house, sir. I was about to take a party and collect it.

DOCTOR WHO: (QUICKLY) We'll come with you, Brigadier.

BRIG: Yes, why not? Mr. Mansone can wait for us here. We'll go in my car. You know the way, Munro?

MUNRO: Yes, sir. (TO SERGEANT) Put Seeley in the truck and keep an eye on him, sergeant.

MUSIC 26  
similar to  
M 25

SHOTS 96 - 99  
AS DIRECTED

96. \_\_\_\_\_ 16. INT. COTTAGE. STUDIO DAY.

AS DIRECTED

(MEG REPLACES THE ENERGY UNIT UNDER ITS SACKING. SHE LOCKS THE TRUNK. A DOG HAS STARTED BARKING SOMEWHERE NEARBY)

MEG: Be quiet!

(SHE PUSHES THE TRUNK UNDER THE BED. THE DOG CONTINUES BARKING)

MEG: Oh, stop that row, Barney.

(SUDDENLY THE ANIMAL GIVES A HIGH YELP AND THEN THERE IS COMPLETE SILENCE. MEG LISTENS, SUDDENLY ANXIOUS. AFTER ABOUT FIVE SECONDS utter stillness. THERE IS A SHARP CRASH OF BREAKING GLASS. MEG JUMPS. SHE GOES TO THE CUPBOARD AND GETS OUT JASPER'S SHOTGUN, CHECKS THAT IT IS LOADED AND MOVES QUIETLY TOWARDS THE DOOR. THERE IS A PUMPING NOISE OUTSIDE THE DOOR. THE AUTON ENTERS THE ROOM)

MUSIC 26

MEG: What d'you want? Get back!  
You get back or I'll shoot!

(THE AUTON CONTINUES  
TO ADVANCE. TERRIFIED,  
MEG FIRES THE SHOTGUN.  
THE AUTON STILL ADVANCES....)

100. 1 17. INT. FACTORY CENTRE. STUDIO DAY.  
CM2-S CHANNING/HIBBERT  
(as for shot 90)

(CLOSE ON CHANNING  
AND HIBBERT.

CHANNING'S EYES ARE  
NARROWED IN CONCENTRATION)

CHANNING: The signal is muffled.  
Search - we must find it.  
We must find it.

SHOTS 101-103  
AS DIRECTED

101. 18. INT. COTTAGE. STUDIO DAY.

(MEG LIES CRUMPED IN ONE  
CORNER. THE ROOM IS NOW  
A SHAMBLES. WRECKED BY  
THE AUTON IN ITS SEARCH  
FOR THE ENERGY UNIT. IT  
HAS THROWN THE BED ASIDE  
AND HAS FOUND THE TRUNK.  
IT WRENCHES OFF THE  
PADLOCK JUST AS THE  
BRIGADIER AND MUNRO  
BURST INTO THE ROOM.  
THE AUTON TURNS, LOOKING  
OVER ITS SHOULDER.



THE BRIGADIER AND  
MUNRO ARE ROOTED  
WITH SHOCK. DOCTOR  
WHO AND LIZ ENTER  
BEHIND THEM.

THE AUTON RISES FROM  
STOOPING OVER THE  
TRUNK AND TURNS  
MENACINGLY FULLY  
TOWARDS THE GROUP BY  
THE DOOR.

DOCTOR WHO SHIELDS  
LIZ BEHIND HIM. MUNRO  
AND THE BRIGADIER PULL  
OUT THEIR GUNS AND BLAST  
SEVERAL SHOTS AT THE  
AUTON. THE BULLETS CHECK  
ITS ADVANCE BUT HAVE NO  
OTHER VISIBLE EFFECT.

IT HESITATES FOR A MOMENT  
AND THEN BOUNDS ACROSS THE  
ROOM AND THROUGH THE DOOR.  
MUNRO FOLLOWS, STILL FIRING.

104. 1 CU CHANNING 19. INT. FACTORY CENTRE. STUDIO DAY.

TRACK/ZOOM OUT for  
2-3 WITH HIBBERT

(ON CHANNING'S FACE  
CURLED WITH HATRED)

CHANNING: Recall! Recall!

HIBBERT: Channing!

(CHANNING SAGS. HE SEEMS  
TO BECOME AWARE OF HIS  
SURROUNDINGS AGAIN)

CHANNING: They were too many.

HIBBERT: What?

CHANNING: The swarm leader has been taken by UNIT soldiers.

HIBBERT: How do you know that?

CHANNING: I know.

HIBBERT: But why didn't the Auton destroy them?

CHANNING: I recalled it. It is too soon for a major battle. We must delay Unit.

(CHANNING NOTICES THAT  
THE SENSOR IS ACTIVE)

CHANNING: Ransome has returned to the area. We shall also deal with him.

SHOTS 105 - 110  
AS DIRECTED

105. AS DIRECTED 20. INT. COTTAGE. DAY.

(THE DOCTOR HAS THE TRUNK  
OPEN AND IS EXAMINING THE  
ENERGY UNIT.

LIZ AND THE BRIGADIER WATCH  
HIM)

BRIGADIER: What do you make of it?

DOCTOR WHO: (HAPPILY) I was right  
about the shape, wasn't I? The signal  
must have been muffled by the metal  
of the trunk. Most interesting.  
(HE SHUTS THE LID) We'll have to  
examine it in the laboratory, Liz.

LIZ: Suppose it explodes? Like  
the other one.

DOCTOR WHO: There's no reason why  
it should if we treat it gently.  
That is, unless ...

LIZ: Unless what?

DOCTOR WHO: It might have a built-  
in destruct impulse. Oh, well, I  
suppose we'll just have to risk that.

LIZ: Doctor, you'll have to take it  
out of the trunk to work on it ...  
suppose that - thing comes back  
for it?

MUSIC 27/  
Sting into  
'Meteorite'

111. 1 L/A MLS RANSOME 21. INT. ARMY TENT. DAY.

HOLD RANSOMES RISE

112. 2 CU RANSOME

113. 3 CS CANVAS RIPPING  
(already filmed)

114. 2 Cont'd  
CU RANSOME

115. 1 Cont'd  
2-S RANSOME/AUTON

TILT DOWN TO  
RANSOME

(RANSOME SITS AT THE MAKE-SHIFT DESK, WAITING. HE LOOKS AT HIS WATCH. HE APPEARS TO HEAR SOMETHING AND STANDS UP, TURNING TO FACE THE BACK OF THE TENT.

SUDDENLY THERE IS A RIPPING NOISE AND THE CANVAS SPLITS APART.

AN AUTON WALKS IN, ITS OPEN-ENDED ARM POINTING AT RANSOME.

HE IS UNABLE TO MOVE.

THE AUTON BLASTS HIM WITH AN ENERGY BOLT, WHICH KNOCKS HIM SPINNING. HF  
(COLLAPSES ON THE FLOOR)

116. 1 BCU CHANNING 22. INT. FACTORY CENTRE. DAY.

(CLOSE ON CHANNING HIS FACE  
A MASK OF CONCENTRATION)

CHANNING: Destroy. Total destruction!

117. 1 L/A MS AUTON 23. INT. ARMY TENT. DAY.

118. 2 REVERSE  
LOOKING DOWN AT  
RANSOME  
FX SMOKE FILLS FRAME

(THE AUTON RAISES ITS ARM AND BLASTS AT RANSOME'S PRONE BODY.

WE CLOSE IN ON THE BODY AS IT FLARES TO PEAK WHITE, THEN GRADUALLY DISAPPEARS.



119. 3 REVERSE

M27 cont'd

LOCKED OFF AS FOR 118  
RUN CAM IN REVERSE  
FX WITHOUT RANSOME

THE PICTURE RETURNS TO  
NORMAL, AND THERE IS  
ABSOLUTELY NO TRACE OF  
RANSOME'S BODY.

120. 4

L/A MS AUTON  
EXITS

THE AUTON TURNS AND  
VANISHES THROUGH THE GAP  
IN THE TENT THROUGH WHICH  
IT ENTERED)

SHOTS L21-126  
AS DIRECTED

121. \_\_\_\_\_ 24. INT. COTTAGE. DAY.

(MUNRO IS REPORTING)

MUNRO: The creature got away  
into the woods, sir.

LIZ: How is Mrs. Seeley now?

MUNRO: Still unconscious, I'm  
afraid. Her husband's taken her  
to hospital.

BRIGADIER: Munro, I want a cordon  
round that plastics facotry! That  
creature - robot or whatever it  
was - obviously came from there.  
Ransome described something very  
like it.

DOCTOR WHO: Until we know a little  
more about these things (INDICATES  
TRUNK) I think we should move  
very cautiously.

BRIGADIER: What do you suggest?

DOCTOR WHO: I think we should  
collect Mr. Ransome and pay a  
friendly visit to the factory.

127. 1 25. INT. ARMY TENT. NIGHT.  
L/A 40S BRIG/LIZ/  
MUNRO/SGT/WHO b/g

(THE BRIGADIER, LIZ AND  
MUNRO ARE IN A GROUP.

THE DOCTOR IS INSPECTING  
THE RIP IN THE BACK OF  
THE TENT;

SERGEANT: He just vanished, sir.  
I didn't see or hear a thing, sir.

MUNRO: Maybe he just cleared off ...

DOCTOR WHO: I think something came for him. It came through the back to avoid being seen. Let's go and see that factory!

MUSIC 28  
'Something funny  
at the factory'

TELECINE FIVE:

Int. Plastics Factory.  
Day.

The machinery is still at work.

We see THE DOCTOR, LIZ and the BRIGADIER led through the factory by the GIRL who showed in RANSOME.

NEW ANGLE:

CHANNING watching from the shadows.

The BRIGADIER sees him.

HOLD ON CHANNING.

END TELECINE FIVE.

SET UP: A.B/

128. 1 A 26. INT. FACTORY OFFICE. DAY.  
CC HIBBERT

(THE DOCTOR, THE BRIGADIER  
AND LIZ ARE WITH HIBBERT.)

HIBBERT: What an extraordinary  
story! I can't understand what  
made him say such a thing.

129. 2 B

4-S O/S HIBBERT LOF.  
LIZ/WHO b/g/BRIG

BRIGADIER: We have to check on it  
Mr. Hibbert - however extraordinary  
it may be ...

HIBBERT: You should have brought  
him with you, Brigadier. I'd  
like to hear him tell this story  
in front of me.

LIZ: He was coming with us. But,  
unfortunately, he disappeared.

HIBBERT: What happened to him?

BRIGADIER: that's something we  
shall have to find out. He seems  
to have vanished!

HIBBERT: He was a brilliant young  
man - in many ways ...

LIZ: Then why did you dismiss him,  
Mr. Hibbert?

130. 3 A

CU HIBBERT

HIBBERT: He had some wild scheme  
for making electronic dolls. The  
design was quite impractical.  
He was very unpleasant when I  
turned it down.

131. 4 B

CU BRIG

BRIGADIER: So you feel he told  
this story just to cause you  
trouble?

132. 3 Cont'd

CU HIBBERT

HIBBERT: I'm afraid so. It must  
have been preying on his mind.

133. 2 Cont'd

O/S 4-S A/B

(THE DOCTOR HAS BEEN  
LOOKING ROUND WITH  
INTEREST, TAKING NO  
PART SO FAR)

DOCTOR WHO: "hat exactly are you  
making here?"

HIBBERT: Simple dolls of course.  
But our main line is display  
mannequins for shops. We send  
them all over the country.

BRIGADIER: Without faces?

HIBBERT: Faces cost extra.

134. 5 B  
CU WHO

DOCTOR WHO: And can these - uh -  
mannequins move?

135. 3 Cont'd  
CU HIBBERT

HIBBERT: They're flexible, of course.  
That's why we've captured the  
market. But I assure you they  
can't move on their own.

136. 2 Cont'd  
O/S 4-S A/B

BRIGADIER: So, Ransome may have  
been simply making trouble. Don't  
you agree, Doctor?

DOCTOR WHO: What? ... Oh, yes.  
Yes, I expect so. What's through  
that door?

HIBBERT: That's where my partner  
Mr. Channing, develops new projects.

137. 6 B  
CU BRIG

BRIGADIER: And he isn't here at the  
moment?

138. 3 Cont'd

HIBBERT: I'm sorry.

139. 7 B  
CU WHO

140. 2 Cont'd  
O/S 4-S A/B

DOCTOR WHO: Quite. / Well, I think  
we've seen all we want to see.  
Sorry if we've been a nuisance -

HIBBERT: Not at all, I'll see you  
out ...

141. 1 B DOLLY  
CS ENERGY UNIT  
TILT UP & PULL OUT  
FOR DEEP 3-S  
LIZ/BRIG/WHC

7. INT. UNIT LABORATORY. Day.



(ON THE ENERGY UNIT  
PULSATING BRIGHTLY.

THE DOCTOR IS DELICATELY  
ATTACHING LEADS TO IT.

THE BRIGADIER IS TALKING  
TO LIZ)

BRIGADIER: It was the man led the  
raid on the hospital. I recognis-  
ed him from his photograph.

LIZ: What will you do now?

142. 2

CM2-S LIZ/BRIG

BRIGADIER: I've put a call through  
to General Scobie. If I can get  
his authority I'll surround the  
place and raid it ...

143. 1 Cont'd

DEEP 3-S LIZ/BRIG/  
WHO f/g

DOCTOR WHO: Come over here, you two!  
Look at this!

LIZ: Have you got something?

LIZ & BRIG fwd.

(THE DOCTOR HAS ATTACHED  
AN EEC MACHINE TO THE  
GLOBE.

144. 3

CS GRAPH

THE GRAPH PAPER SHOWS  
THE SCRIBBLING OF A  
JAGGED PATTERN)

145. 1

3-S LIZ/BRIG/WHO

BRIGADIER: What does that thing  
do?

LIZ: Measures mental activity!

DOCTOR WHO: Fascinating isn't it?

LIZ: You mean there's some form  
of intelligence inside that globe?

DOCTOR WHO: Yes. It's as I  
suspected. The globe is only  
a container. Now I wonder if  
we can communicate?

146. 4 D

ON INTERCOM

TILT UP AS

BRIG X's & ANSWERS

(THE BUZZER RINGS.

THE BRIGADIER CROSSES  
TO THE INTERCOM)

BRIGADIER: Yes?

VOICE: Your call to General Scobie,  
sir.

147. 1 MS SCOBIE 28. INT. SCOBIE'S HOME. DAY.

SCOBIE:(INTO PHONE) What's that,  
Stewart? Auto Plastics? Yes,  
I was there about two hours, why?

148. 1 D MCU BRIG 29. INT. UNIT LABORATORY. DAY.

BRIGADIER: I wondered if you  
noticed anything irregular, sir?  
We've had some rather strange  
reports about the factory.

149. 1 MCU SCOBIE 30. INT. SCOBIE'S HOME. DAY.

SCOBIE:(INTO PHONE) Nothing at  
all .. No, perfectly normal.  
Pleasant couple of fellows, I  
thought ... (PAUSE) right. I see.  
Well that sounds pretty serious.  
I'll come and see you right away!  
I'll give you all the support you  
need. (cont ...)

(THERE IS A TAP ON  
THE DOOR.)

150. 2

MS SCOBIE  
HE COMES FWD  
to door & opens it.

SCOBIE HANGS UP, LOOKS  
PUZZLED FOR A MOMENT.  
AS HE TURNS AWAY HE  
SHRUGS WITH IRRITATION.  
SCOBIE GOES TO THE DOOR  
AND YANKS IT OPEN)

SCOBIE:(cont) Yes?

(HIS MOUTH FALLS OPEN.

151. 3

2-S SCOBIE (1)/  
SCOBIE (2)

FEAR CROSSES HIS FACE.

THROUGH THE DOOR COMES  
AN EXACT REPLICA OF  
HIMSELF, FACE STONY  
AND IMPASSIVE.

MUSIC 29  
Sting

152. 4

CU SCOBIE (1)

WE INTERCUT BETWEEN THE  
IMPASSIVE FACE OF THE

153. 5

CU SCOBIE (2)

AUTON AND THE HORRIFIED  
FACE OF SCOBIE.

154. 4

Cont'd

CU SCOBIE (1)

AS THE AUTON MOVES FORWARD,  
SCOBIE BACKS AWAY.

155. 5

CU SCOBIE (2)

FADEOUT

END TITLES ON FILM

FADE SOUND & VISION